

# THE CLASSICAL JOURNAL

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## Editorial

### HONOR TO WHOM HONOR IS DUE

It is well that we should be brought now and then to a clearer sense of the brotherhood of all classical teachers. We are all bearers of the same traditions of our race, upholders of the same ideals of humanizing culture, whether our lot is cast in the western continent or in Europe, and we participate in a larger degree than we always realize in the fruitful labors of our colleagues across the sea. The approaching celebration by the scholars of all countries of the sixtieth birthday of Professor Wilamowitz of the University of Berlin gives us a welcome opportunity of expressing this thought, which brings to us individually and as a body a cheering recognition of the bonds which hold us together in our common work. The whole world of classical scholars and teachers is deeply indebted to this distinguished scholar and teacher, whose broad catholicity of interests and sympathies as well as his marvelous scholarly productivity have made him pre-eminent among the Hellenists and humanists of the present generation, and have caused us to regard him almost as one of our own leaders. Certainly American classical teachers will yield to those of no other country in paying to Professor Wilamowitz a tribute of admiration and esteem on the twenty-second of December. May his record of brilliant achievement be prolonged for yet many years. The editors of this *Journal* will be glad to receive and forward contributions from those who desire to subscribe to the Wilamowitz Fund, which was noticed in the November number. We are informed that the committee has already received a very generous response to its appeal.

[In accordance with the new policy of the Board of Managing Editors, by which the Associate Editors are invited to contribute to the editorial columns, the following contribution from Mr. Daniel W. Lothman is presented]:

#### INDUSTRIAL EDUCATION IN THE PUBLIC SCHOOLS

It was evident that the trend of opinion among the schoolmen who attended the recent meeting of the National Education Association at Cleveland was toward a decided enlargement of the place occupied by industrial education in the public schools. At least this was evident among those who had places on the programmes and took a part in discussions. The pessimistic sentiment which always finds more or less expression on such occasions, namely, that our educational system is seriously defective if not absolutely vicious, seemed more pronounced than ever. A few speakers were bold enough to deny the justness of this view; maintained that in general our educational work is along correct lines; that so-called culture studies and studies which develop mental power, rather than purely utilitarian studies, should predominate. But these were a minority, and however well they maintained their position, were lost sight of in the great number of those who argued on the other side.

All this was but another manifestation of the widespread feeling that the existing system of education provides for the few only, for those who aim at a college career; that it fails to provide for the mass who expect to engage in some form of manual labor, with no intention of entering a higher institution of learning.

On October 12, 1908, an industrial school, called "The Technical High School," was opened in Cleveland with an enrolment of 712 pupils. Similar schools have been opened in other cities, and many others will soon be established. The advocates of classical studies will find much interest in observing the effect of these schools on the study of the ancient classics.

Judging from the present outlook in Cleveland, the technical school will have little effect on the number of high-school pupils who select the classical courses, but will rather provide additional scholastic training for a large number of children whose school life would otherwise end in the grades below the high school.

## VIRGIL AND THE DRAMA. PART II

BY E. K. RAND  
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We must not forget that the gods take part in the drama of the *Aeneid*. A measure of Dido's guilt reverts to Venus—not all, for Dido, it would seem, had been ready of her own accord. But Virgil's gods are not merely human passions writ large, adding nothing to the plot but epic mechanism and the contrast of shifted scenes. They are larger human actors, more powerful, but submissive, like men, to the fates. Standing in rank midway between, they descend to the human plane, help or retard, and withdraw. Their action has interest in itself and their characters have personality. Thus Venus in the first book seems charmingly unintelligent in encouraging her son to run so great a peril: she thinks, apparently, of Dido merely as an enemy who may flay the shipwrecked Trojans if she is not enamored of Aeneas in time. The goddess does not consider that the hero's infatuation delays the fates and his ultimate triumph. Juno has more sober sense: she will entangle him in the very trap that Venus has set. Pretending indignation at such artifice, she proposes to her fair rival that the passion which Venus has aroused be further strengthened by wedlock.<sup>1</sup>

Now thou hast what thou soughtest with all thy heart. Dido is a-fire with love and has sucked passion to the marrow of her bones. Let us, therefore, you and I, rule with equal auspices this race conjoined. Let her be slave to a Phrygian lord, and entrust her Tyrians as dowry to thine hand.

Venus, perceiving the trick, answers with a smile:

Who so mad as to spurn an offer like this, or prefer instead to take up arms against thyself—if only good fortune may attend the plan that thou proposest? But I drift doubtful of the fates—whether Jove will that there should be one city for the Tyrians and the voyagers from Troy, or approve the union of their tribes and bonds of federation. Thou art his spouse, thou hast the right to test his temper with entreaty. Lead on: and I will follow.

Juno, oblivious to the delicious irony and coquetry of Venus' assent,

<sup>1</sup> iv. 93 ff.

undertakes to arrange things by herself. She sets the stage for the fatal hunt and the storm, for the meeting in the cave, for the liturgy which she will improvise to sanction the act. She presents the plan explicitly to Venus. And Venus "opposed not her request, but nodded, and smiled at the invention of such a snare." Venus smiles first at the cleverness of Juno's plans—for it is a downright good trick—but also because she perceives that it will all come back on Juno in the end. In short Venus is far more sagacious than the reader suspected at the start.

This incident shows well enough the purpose of the divine machinery in Virgil's drama. Gods complicate the plot, appearing as superhuman actors. They help or hinder mortals without being mere personifications of their qualities; they hasten or retard the fates, without being mere symbols of ultimate purpose. Their coming shifts the scene to the radiancy of Olympus and gives the relief of contrast. In the scene before us, and elsewhere in the *Aeneid*, as in Homer, they afford comic relief for the setting of tragedy. Comedy for the gods; tragedy is reserved for mortal men—*miseri mortales*—whom Virgil's gods can sometimes pity too.

### III

The fifth *Aeneid*, that counterpoise of graceful comedy to the tragedy of the fourth, gives us further insight into the character of the hero. After this book, in which he appears at the games as a dutiful son and princely entertainer, and after the following book, we are ready for the summary of his qualities that Dante gives in his *Convivio*<sup>1</sup>—*Lealta, Cortesia, Amore, Fortezza, Temperanza*. The meeting of Aeneas with Dido in the Mournful Fields of the underworld shows us directly again what the fourth book has developed in a careful climax of explicitness—that deep feeling underlay the severity which it was kindness to assume.

When the Trojan hero saw her dimly through the shadows, even as one who at the month's beginning sees or thinks he sees the rising moon, he poured forth tears<sup>2</sup> and with sweet love addressed her:

"Hapless Dido, had then true message come to me that thou wert dead, and with the sword hadst taken desperate measures? Was it, alas, to the grave I

<sup>1</sup> IV. 26.

<sup>2</sup> These tears, at least, seem to be those of Aeneas.

brought thee? By the stars I swear, by gods above, and whatsoever fate is beneath the earth, against my will, oh queen, I left thy court. But the mandates of the gods that impel me now to go through these shades, through places grisly with decay, through profound night, then forced me to their will; nor could I think I brought thee grief like this at my departure. Stay thy steps and withdraw not from my look. Whom dost thou flee? The last word fate allows me with thee is even this."

Thus did Aeneas, as she stood with fire-glaring eyes, seek to calm her spirit and summoned tears. She with eyes fixed on the ground bent away, unmoved in aspect at the words essayed, as though she stood a hard flint-rock or a Marpesian cliff. At length she flung herself away, and fled defiant into the shadow-bearing grove, where her consort of old days, Sychaeus, answered her grief with his and mated her love. But none the less Aeneas, overwhelmed at her unjust fate, followed her from afar with tears and pitied her as she went.<sup>1</sup>

Relations have been exactly reversed. Aeneas, now that the divine will has been fulfilled and Dido's act is past recall, may give utterance to what he feels and felt: it is Dido's turn to be relentless.

In another way, further, the sixth book, apart from its own deep meaning, is related directly to the tragedy of the fourth. We have found tragedy there in the clash of human wills, righteous in the main, with an over-ruling fate. Pathos is not excluded thereby. On the contrary, the more human the actors, the more poignantly does their disaster move pity and fear. If Aeneas is fate itself masquerading as epic hero, "the passive recipient," as Sellar<sup>2</sup> finds, "both of the devotion and of the reproaches of Dido," if Dido is simply *delenda Carthago*, Virgil should have written plain history in prose. A touch of the allegorical, and in Dido's case, direct allusion to the Punic wars, are evident, but the main interest in the fourth book is in human beings and their battle with fate. Now this fate, as the reader feels at the time, is a power essentially for the good. It is not a malignant arbiter, as in the novels of Thomas Hardy: it is not what Hardy misconceives Aeschylean fate to be. Aeneas is fulfilling divine destiny, and that destiny is the *fatum Romanum*.

But the nature of this principle needs elaboration. The reader might ponder the story of the fourth *Aeneid* alone and find, as Sellar finds,<sup>3</sup> merely "the doctrine of predestination in its hardest form." Roman fate conceived in the abstract has, indeed, even less personality than Calvin's deity—an idol of wood or stone. But in the sixth book

<sup>1</sup> vi. 450 ff.

<sup>2</sup> *Virgil*, p. 398.

<sup>3</sup> *Ibid.* p. 344.

the vision is summoned into the clear light; all history sweeps before the hero; a sublime apocalypse connects the remote past with the triumph of imperial Rome. Something more than "seven hills by a river" is cause of Dido's suffering; it is a principle of justice and civilization—the Roman temperament, actively and beneficently at work in human history. This is not, I believe, a conception "much inferior both in intellectual subtlety and in ethical value to that of the Fate of Greek tragedy in conflict with human will."<sup>1</sup> It is a different conception and a noble one: it is none the less a spring for true tragedy. The Fate of the Greek drama had in a way no moral development. In Aeschylus it is the accumulation of guilt which involves the partly innocent: hence the battle, and pity and fear for those who are doomed to defeat. But the triumph of Zeus and Apollo is the triumph of personal theism and the twilight of the Fates; the closing scene of the *Eumenides* would be conceived by Dante as *commedia*. In Sophocles, most clearly in his *Oedipus*, righteous humanity is brought to ruin through conflict with divine law. One cannot repress the query, hovering on the poet's lips, it would seem, whether this law can be just. The query grows more urgent still for Euripides: it is no righteous divinity that sends Hippolytus to his doom. A new motive is thus introduced into the dramatic problem—human revolt at these helpless conflicts. If too much is made of this element, indignation drives out pity and fear, and thus the very principle of tragedy. Now in Virgil here and there are touches of protest against the *iniquus casus* in which several of the actors are involved: many of these occur in Book ii, where the indignation of the narrator is dramatically appropriate. These are the sum total of Virgil's inheritance from Euripides, so far as tragic plot is concerned. He is akin to Euripides in his pathos and his far-reaching humanitarian sympathies, but in both his art and his theology he is bound by far closer ties to Sophocles.<sup>2</sup> What indeed is the "ideal truth of Sophocles—the ideal of final purification and reconciliation of a noble human nature with divine nature"<sup>3</sup> but the theology that Anchises teaches his son in the fields of Elysium? Nor is

<sup>1</sup> *Virgil*, p. 344.

<sup>2</sup> Mr. Glover's remarks on this matter are only partly true (pp. 49 ff.).

<sup>3</sup> Sellar, p. 344.

personality neglected by the Roman ideal. It is not true that the Fates act "irrespective of right and wrong, regardless of personal happiness or suffering,"<sup>1</sup> and that thus the *Aeneid* fails of the highest rank as a work of art because it "does not touch the heart or enlighten the conscience." The Fates consider right and wrong, for both Aeneas and Dido, though acting naturally, and, to sympathetic humanity, pardonably, have crossed the moral law: retribution follows as inexorably as it would in Aeschylean tragedy. There is plenty of moral edification in the story of Aeneas, as Dante and all the Middle Ages were only too well aware. What Virgil has done is to infuse into the idea of Fate an ethical content that it did not display in previous drama. He identifies it with all that is best and most sacred in the Roman ideal and the fulfilment of this ideal in past and present history. Its clash with human wills is as tragic as before, but the reason is at hand in human error and sin, however natural. The final solution, therefore, brings us still farther away from Euripides: it is essentially, though forces and ideals are differently named, the solution of Aeschylus—the rational vindication of the moral law. This is the Fate, then, revealed in the sixth book of Virgil's poem, which is therefore an indispensable guide to the tragedy of the fourth.

## IV

It would be strange if Virgil had given dramatic structure to the first half of his poem and devoted the remainder to epic of a simple type; it would be difficult to achieve harmony with such a scheme. Even as it is, according to Professor Woodberry,<sup>2</sup> "the dramatic power in the episode of Dido threatens to overbear the moral unity of the structure." Possibly the reason why certain critics—Professor Woodberry is not among them—find the latter books an anticlimax is that they are unaware of the essentially dramatic plot and its connection with that of the first half of the poem. Voltaire, in *Candide*, indulges in lavish vituperation of all but the second, the fourth, and the sixth *Aeneid*, and Mr. Saintsbury, perhaps subconsciously influenced by this very passage, refers in his *History of Criticism*,<sup>3</sup> to the seventh book as

<sup>1</sup> *Ibid.*, p. 354.

<sup>2</sup> In an appreciative essay on Virgil in his *Great Writers*, 1907, p. 135.

<sup>3</sup> I. 339.

the point where to modern readers the interest in the *Aeneid* is all but over, and the romantic wanderings of Aeneas, the passion of the fourth book, the majesty and magnificence of the sixth, are exchanged for the kite-and-crow battles of Trojan and Rutulian, the doll-like figure of Lavinia, and the unjust fate of the hero Turnus at the hands of a divinely helped invader.

Mr. Saintsbury is a facile maker of phrases; his criticisms are always good reading. But pertinence is also a virtue of the critic, and hardly one of the above characterizations is to the point. How human we are after all! Mr. Saintsbury's indignation at the "divinely helped invader" is not far removed from that of the rustic at the villain in the play, with whom Macaulay also is at one, in his cry of "Poltroon!" when Aeneas sails on from Carthage. Righteous wrath at injustice is the beginning of literary appreciation in such situations as these, but the rustics should first be sure that they have caught the right villain and even then not descend upon the poet with their flails.

Virgil himself did not feel that his work was over at the seventh book. Toward the beginning he declares

*maius opus moveo.*

His first problem in the ensuing Iliad of war is to create an antagonist worthy of Aeneas. It is no easy task to match the splendid strength and reserve of the hero's character. Yet Virgil is so successful that the sympathies of not a few readers, besides Mr. Saintsbury, are enlisted for Turnus. Like Dido, Turnus has a vigorous and immediately engaging personality. He is young and goodly to see, brave and aristocratic—"potent in grandsires and greatgrandsires,"<sup>1</sup> and above all, patriotic and Italian. By careful suggestion, by deliberate contrast with other characters like that of the plausible but weak-spirited Drances, Virgil prepares us for his final array of qualities at the end of the poem.<sup>2</sup>

In one breast, reverence and madness, mingled with grief, fury-driven love and conscious valor.

No reader gainsays when Turnus cries out that he descends to the shades a "sacred soul."<sup>3</sup> It is the fate of Turnus that makes up the tragedy of the latter books: the drama is worked out step by step. The seventh book presents the issue, the

<sup>1</sup> vii, vs. 56: *avis atavisque potens.*      <sup>2</sup> xii, vss. 666 ff.

<sup>3</sup> xii, vs. 648.

combat for Lavinia, to which Turnus is impelled not only by the Fury but by his own resolve. The eighth interposes dramatic delay in the embassy of Aeneas to Evander; the ninth records the hero's *aristeia*, his deeds of valor within the Trojan camp. In the tenth, the slaying of the lad Pallas marks the acme of the ascending series, for Aeneas' vow of revenge, sworn sacredly to Evander, means Turnus' death. The eleventh book fixes once for all the character of Turnus as the splendid champion of a lost cause. At a moment of utter discouragement, when the Latin envoys return from their fruitless mission to Diomedes, when the king, as ever, wavers, and Drances has presented cogent arguments for peace, Turnus breaks through all opposition and carries the day for war. The disasters in the ensuing fight, especially the death of Camilla, prophesy the tragic outcome, and the agreement of the armies to stake all upon a single combat draws the toils still more closely about Turnus. From this point the action proceeds rapidly to the catastrophe.

One quality of Turnus repels the reader from the start, his *violentia*, ὕβρις, which, in keeping with the tragic conception, calls down divine vengeance (ἄτη) on the transgressor. For this, Allecto is not wholly responsible, any more than Venus is for Dido's passion, for Turnus has a crude barbarian strain in his nature, which is contrasted at various points with the courtesy and chivalry of Aeneas. But from the moment when the Furies descend upon their victim,<sup>1</sup> Turnus has our sympathies. There is no further mention of *violentia*; his actions are no longer under his own control. He arms himself madly—like Macbeth in a similar situation—though the night is coming on. In the first combat his very manhood ebbs away: he moves as in a dream, raises a rock and can scarcely throw it. His qualities desert him, even his bravery: he is hardly more than a shade when he is put to death. His death is inevitable; it is a stern duty laid upon Aeneas by his pledge to Evander. At the last, when his chivalry prompts him to spare, the sight of the belt of Pallas on his foe calls forth the final stroke. But this act is not the punishment of a villain; it is the victory of the good over the good, as in the slaying of Hector, a deed fated but lamentable. The soul of Turnus "flies

<sup>1</sup> xii, vs. 101.

reproachful to the shades." It utters the reproach of humanity laid low by a fate that it does not altogether deserve—so Dido had fled, "defiant" from Aeneas in the mournful fields.<sup>1</sup> The fate is, however, inevitable and a power for the final good. It is the same fate which controls the drama of the fourth book, and whose nature is revealed in the sixth.

But apart from this personal tragedy which furnishes the external plot of the later books, a larger drama is on, the play of ideal forces, which bear the ultimate meaning of the poem. The struggle is not merely between the chieftains of heroic quality, it is between the native strength of Italy and all the influences of foreign civilization that developed a rude and primitive nationality into imperial Rome. This element adds new significance to the drama of Turnus and intensifies the tragedy of his fate. The seventh and the eighth books present the actors in this larger drama. The first of them has a distinctly Italian coloring. The mustering of the native forces has a deeper tone of patriotism than the Homeric catalogue of the ships, the epic model for Virgil's description. The book, more than any other of the *Aeneid*, has the simple pastoral charm of the *Eclogues* and the *Georgics*, and in its patriotic sentiment recalls the latter poem. The eighth is a Roman book. The embassy of Aeneas to Evander skilfully transports the reader to a new scene, where the rude huts on the Palatine suggest by contrast the splendor of imperial Rome. The legend on the heaven-wrought shield has the same purpose as the vision of heroes in the Inferno of Book vi, presenting the sweep of Roman history down to the triumph of Augustus himself. Turnus with the Latins and Rutulians, therefore, represent native Italy, Aeneas and the Trojans the influence of civilizing forces from without. I need hardly add that Virgil does not set forth this allegory baldly or mechanically; his heroes are persons, not types. But the larger ideas shimmer through the narrative, and are suggested clearly enough, in Virgil's way. Both of these ideal forces are bone and marrow of the Rome that had developed in the poet's time: the combatants, engaged in inevitable struggle with one another, are fighting for the same goal.

<sup>1</sup> vi, vs. 472.

Di quel umile Italia fia salute  
 Per cui morì la vergine Cammilla  
 Eurialo e Turno e Niso di ferute—

Dante saw that the latter books of the *Aeneid* had other battles than those of "crows and kites."

In Book ix, the general coloring is that of sorrow and defeat for the Trojan side during the absence of its leader. In Book x, hope brightens for them as Aeneas returns and renews the fight. In the eleventh book, the sadness of the ninth is deeply reinforced: it is sorrow and defeat for the Italians now, as well. The last book effects the reconciliation of the warring principals, and reveals Virgil's final estimate of the Roman temperament and Roman achievement. It supplements the famous lines of Book vi:<sup>1</sup>

Others shall chisel more delicately the breathing bronze, so I believe, and draw features from marble; plead causes better; mark with the rod the courses of the sky and name the rising stars. Remember thou, O Roman, to subject the nations to thy sway—for such shall be thine arts—and to add law to peace, to spare the humble and beat down the proud.

The splendid poetry of these lines is proof in itself that the Romans were capable of other *artes* besides that of war. The passage emphasizes what is most appropriate for the immediate setting, and it gives, I believe, only part of Virgil's meaning. For the rest, we must look to the later books of the poem.

*Sacra deosque dabo*, says Aeneas,<sup>2</sup> *socer arma Latinus habeto*. Military strength is a national characteristic, but it is to be enriched by other elements introduced from without. By "religion" I understand not merely the ancient ceremonies that Augustus was so anxious to revive, but spiritual enlightenment in general. "They are to bring to Italy," says Mr. Glover,<sup>3</sup> "all that is signified to a Trojan by Troy, all that Evander found wanting in the old life of the country—*mos et cultus*." May we imagine further that Virgil is thinking here of the part played by Greece in Rome's development? In any case his meaning here is larger than that of the prophecy of Anchises. More important still is the ultimate effect that foreign influence is to have on national character; it is not to lead to servile imitation, the abandonment of native traits.—Juno insists upon that.

<sup>1</sup> Vss. 847 ff.

<sup>2</sup> xii, vs. 192.

<sup>3</sup> P. 115.

*Sit Romana potens Italia virtute propago;  
Occidit occideritque sinas cum nomine Troia.*<sup>1</sup>

Jupiter smiles assent:

*commixti corpore tantum  
subsident Teucri.*

Virgil differs from Horace, it would seem, in his reading of the intellectual history of Rome: not *Graecia* but *Italia capta* takes its capturer captive.

These words of Jupiter announce the *dénouement* of the larger plot of the later books—that is, the main idea of Virgil's epic. Here, surely, the gods are not mere epic adornment: the divine actors convey a message that could hardly be given by anybody else. By disposing first of the ideal problem, Virgil can keep the personal tragedy, the fate of Turnus, for the end of the poem—certainly a triumph in dramatic arrangement. Here is one important detail in which Virgil diverges from his epic model, the *Iliad* of Homer: for even if those are right who regard the last two books of the *Iliad* as later additions, the poet of the twenty-second book does not end with the moment of Hector's death.

An analysis of the *Aeneid* in the light of the foregoing discussion reveals an epic poem presenting a unified narrative and yet constructed of two tragedies, the tragedy of Dido and the tragedy of Turnus. These tragedies are linked together by the sixth book, which is indispensable for the plot of either, as it sets forth the nature of the fate that controls both. The larger ideas in which personal action is set are disclosed with completeness only in the later books—*maius opus moveo*. And though the tragedies are both sincere, though human pathos and woe are an undercurrent in Virgil's feeling, I cannot find with Professor Woodberry,<sup>2</sup> that the *Aeneid* is a "*miserere*," following the *gloria* of his fourth eclogue as manhood follows youth," or that the structure of the poem presents a series of defeats—that of Troy, that of Dido, that of Turnus, and almost that of Aeneas himself. The poem throbs with the tender sympathy and infinite pity of one who has sounded sorrow to its depths, but it ends with a twofold triumph, the triumph of Italy and the triumph of Rome.

*Per varios casus, per tot discrimina rerum tendimus in Latium.*

<sup>1</sup> xii, vs. 827.

<sup>2</sup> P. 133.

This is not a shallower, it is a deeper reading of life than that of him who has merely "tears for things."

A bare summary of the events in the narrative of the *Aeneid*—a storm at sea, funeral games, a hero's story of his adventures, a hero's descent to the lower world—suggest the influence of Homer at every turn. Despite these details, despite the echoing of beautiful phrases and imagery—which is not "imitation," but a part of the ancient poet's sacred function—the discerning reader is astonished to find that there is nothing Homeric in the total effect of the poem or its total plan. One great difference is the strong national sentiment of the *Aeneid*, whereas the *Iliad* and *Odyssey* both are essentially personal narratives. Another difference, more striking still, is the element I have discussed in this paper. For the poem is not solely epic: in structure it is a fusion of epic and of Attic tragedy, which later Virgil enriches by creating a new conception of fate. The poem is indeed *alta tragedia*, as was said by one who "knew it all in all." Whatever the plays of Varius and Ovid may have been, Virgil's *Aeneid* alone is proof that the Augustan Age still cherished the drama.

## SCIENTIFIC INSTRUCTION IN LATIN

BY LEE BYRNE

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It cannot be questioned that classical studies are at present in a position different from that of any past half-century. They now hold a certain legitimate place in any liberal curriculum, but the change in the rest of the world, and in the curriculum as a whole, the admission of many new interests, the consequent compression of classical studies, coincident with a broader general outlook and a broader view of the meaning of the classics for us, all these things make of the classics a new educational problem, as new as the problem of history, of English, or of physics. The new problem demands a new solution, and the answer cannot be found in tradition, as the present situation, the present problem, has never existed before. As no aim inherited from the past can now be accepted without question, so the content or the method may require to be formed anew.

I choose to assume without discussion that the present aim is to acquaint students with the literature, the thought, the spirit, the civilization of the ancients. I recognize that there are other incidental values and interests of some importance, but, because they are incidental, I wish at this time to pass them over and to follow the main issue. Whether this insight can most advantageously be secured through study of the original or through English translations is a question which I shall not here attempt to discuss; nearly all teachers of the classics pin their faith to the study of the original and it is to them that I wish to speak.

It need hardly be said that linguistic work must be the foundation of all else, of all the higher structure, however high we build. The linguistic problem is the result of two conditions. First, the time that can be devoted to the linguistic side is limited, not only by the limitation which the new curriculum places upon the classics, but also from the fact that we, as classical teachers, are unwilling to devote all the time at our disposal to linguistic studies. They are the founda-

tion, but they are not the whole structure; if ever they become the whole structure or nearly the whole structure, then our main purpose is defeated. The second condition to the linguistic problem is that the details of the language are almost innumerable, so that anyone attempting to master them all would never reach the conclusion in all the years of school and college. Clear to the end he would be making his foundation, but the building itself would never be erected.

What will be a scientific method of procedure in view of the unlimited area of linguistic features and the existing limitations upon the time to be devoted to them? There can be only one answer. We must have an evaluation of the elements so that we can master the most important, put small emphasis on the less important, omit the least important. The basis for such evaluation is found in statistics.

Let us examine the linguistic situation in detail.

The *sounds* of the language are few and require no evaluation. We are agreed that all must be learned in the first year, and we trust to the scrupulously careful pronunciation of the teacher to lead the way throughout the course.

For *inflections* also any compilation of statistics seems hardly necessary. All regular forms must be acquired early. Beyond these, few irregular or exceptional matters should ever receive much emphasis.

In the field of *syntax*, however, we need to map out carefully the work of the four years. The first year should present a small selection of the principles as found in Caesar. The second should enlarge this to represent Caesar still more adequately. The third should complete the cycle of prose syntax, introducing those points which can be treated more appropriately with Cicero than with Caesar. The fourth year should add the chief poetic constructions as used by Vergil. The years then should furnish successive cycles of syntax, each including and enlarging the one before. What principles of syntax should be taught in the first, the second, the third, and the fourth years, respectively, and what never emphasized at all? A number of teachers of Latin, including the present writer, are collecting the syntax statistics for each year, and the results will soon be ready, enabling everyone to form his four syntax cycles on a basis of demonstrated facts.

*Prosody* is sufficiently covered by Johnston, *Metrical Licenses of Vergil*, Scott, Foresman and Co., 1904.

For *vocabulary* the situation is much the same as for *syntax*. We need to know what words may best be emphasized in each year. For about three years Professor Lodge has been formulating the answer to this question. As his book, *The Vocabulary of High School Latin*, has now appeared from the press of Teachers' College, Columbia University, I may be permitted to describe it briefly. The first division presents in alphabetical arrangement the combined vocabulary of Caesar *De Bello Gallico* i-v, Cicero *In Catilinam* i-iv, *De imperio Pompei*, *Pro Archia*, and Vergil *Aeneid* i-vi. Caesar words are printed in black, those of Cicero in ordinary type, and Vergil's vocabulary in small capitals. After each word is stated the number of times it occurs in each author. Words found less than five times are in smaller type. Those found five times or more are numbered consecutively from 1 to 2,000. About 1,000 are first met in Caesar, 500 more in Cicero, another 500 in Vergil. It appears that this 2,000 furnishes nine-tenths of the vocabulary of all ordinary Latin. A second division facilitates the practical use of the book by listing all the words in the order of first occurrence.

The exact method of using the statistics of vocabulary and syntax will vary with different teachers, but that they will form the basis of the linguistic work of tomorrow can hardly be doubted. It will mean the difference between haphazard attempts based on impression and well-defined efforts based on demonstrated facts. It will mean the elimination of the unnecessary and the introduction of the necessary at the right time.

Nor is it too much to hope that college-entrance examinations will soon be shaped to accord with these definite facts, that questions of syntax will be limited to the principles selected, that in sight translation and in composition the candidate will be held responsible for the 2,000 words, and that all others will be supplied him.<sup>1</sup>

<sup>1</sup> The brevity of this paper justifies a mention of only a few other statistical contributions. In Germany are those of Fleckeisen in vocabulary, of Heynacher, Koehler, Lupus, and Braun in syntax. In this country the lists of the Harper & Tolman, Harper & Gallup, and Harper & Miller editions, and of H. H. Hubbell are superseded by the Lodge vocabulary; the recent list by G. H. Browne (*Latin Word-List*, Ginn, 1907) will continue to be of independent value; some isolated syntax studies present statistics, especially W. F. Little *Syntax of Caesar's Gallic War* (Columbia University, 1902). Mr. W. L. Carr of Indianapolis is preparing syntax statistics differing from others in being based on the categories of the Hale-Buck grammar.

## HORACE C. III. 18 AND 23

BY MARY EMILY CASE  
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What is the attitude of the poet toward the ideas and sentiments expressed in these two poems? This is one of those questions which will always be asked, because the answer must forever be incomplete and unsatisfactory. The truth about even so communicative a writer as Horace eludes us, just as the truth about our nearest friends and the truth about ourselves eludes us. Professor Shorey, in his notes on iii. 18, speaks of "the Epicurean poet's kindly affectation of sympathy with the rustic faith of his neighbors." Whether Horace was an Epicurean or no who shall say? Shall we take

Me pinguem et nitidum bene curata cute vises,  
cum ridere voles, Epicuri de grege porcum.

more seriously than

Nullius addictus iurare in verba magistri,  
quo me cumque rapit tempestas, deferor hospes.  
Nunc agilis fio et mensor civilibus undis,  
virtutis verae custos rigidusque satelles;  
nunc in Aristippi furtim praecepta relabor?

From the whole tenor of his writings and from the temperament and disposition which they reveal, we may fairly conclude that the back-sliding mood prevailed and that the moments of rigidity in the service of virtue were rare; that Horace was "parcus deorum cultor et infrequens;" that this neglect of religion was due to his acquaintance with a philosophy which practically discouraged piety although theoretically inculcating it; and few will be inclined to believe that a miracle converted him to a belief in divine providence. Nevertheless the same man who wrote the ode to Leuconoë wrote also "Iustum et tenacem propositi virum" and the great *Regulus* ode.

What shall we say then? Guyau in the introduction to *La Morale d'Epicure* writes as follows:

Montaigne représente assez bien cette époque de transition; il n'est pas épicurien, il n'en aurait garde; mais il est pyrrhonien. Le pyrrhonisme a cela

de commode qu'on peut être pyrrhonien et bien autre chose encore; le scepticisme n'exclut rien, précisément parce qu'il rejette tout: il rejette tout en théorie, et comme, en pratique, il faut bien admettre quelque chose, il n'admet que ce qu'il veut. Un sceptique peut être bien avec tout le monde, s'incliner devant toute croyance dominante, et néanmoins être libre avec tout le monde. Un épicurien, au contraire, ne peut être qu'épicurien, et il est un ennemi pour tous ceux qui ne le sont pas. Donc Montaigne rejettera loin de lui ce nom peu aimé; en fait il sera non moins disciple d'Epicure que de Pyrrhon; combien de pensées épicuriennes renaissent en Montaigne, et s'infiltrèrent dans ce livre "ondoyant" des *Essais*!

These words contain a profound truth of wide application. Horace, like Montaigne, is a man of skeptical mind, a mind which looks at all things from all sides, has a sympathetic comprehension and determines nothing. The skeptic has, as Guyau says, this advantage, that he can at the same time be anything else he chooses. In fact, we may add, he can be as many other things as he chooses. If Montaigne was in fact "disciple d'Epicure," he was also in some sense a Christian and a steadfast Roman Catholic. When the skeptic gives his support to certain views or practices by assertion, by conformity, by poetic expression or in any other way, it may be with more or less sincerity and from a variety of motives, often a complexity of motives not always clear even to himself. The Epicurean doctrine is attractive to Horace. It harmonizes with his disposition and tastes. He believes it as much as he believes anything. His prevalent mood asserts its theory and advocates its practice. But he has no firm and abiding conviction of its truth. Other points of view, other sentiments, other motives are not excluded. The series of patriotic odes at the beginning of Book iii draw their inspiration from other sources, and yet are equally sincere expressions of the poet's mind and heart, and no mere perfunctory work of a court poet written to aid the political designs and support the public policy of Augustus.

With such an Epicureanism as that of Horace it is not hard to reconcile a genuine respect for traditional forms of religious belief and practice, both the philosophical and the religious attitude being independent of any profound and positive intellectual convictions. That dignified expression of the Roman state religion, the "*Carmen Saeculare*," written to order and more or less perfunctory, serves a

purpose of public utility. Still this stately hymn rests upon something in the poet's mind quite different from the flippant cynicism of Ovid's

Expedit esse deos et, ut expedit, esse putemus.

Even convinced and consistent Epicureans found it difficult to conform their religious emotions wholly to their master's rule and to cast aside altogether the habits of thought and feeling connected with popular forms of worship. An Epicurean of the Horatian type would feel no vital necessity of trying to do so. The "*Carmen Saeculare*" is not without marks of genuine feeling.

As to C. 18 and 23, they are worthy to stand beside certain lines of the *Georgics* and the first elegy of the second book of Tibullus, among those rare passages in which the Latin poets, abandoning for a moment their decorative use of Greek myths, sing from the heart of their own Italy, a song inspired by that simple faith and cult which abides in rural Italy with little change from age to age. These passages have a noble and austere beauty of their own. For this Italian religion, though somewhat bare and bald, ceremonial and formal, tending to fear and to profitable bargaining, retaining elements of primitive magic, is not without its nobler side, reverence and trust and joy, and stately, solemn beauty of ritual. These vital things sympathetically expressed in beautiful and harmonious verse by men of Italian blood make great poetry. Vergil, Tibullus, and Horace are doubtless very different from one another in the degree and character of the sympathy which they feel for this religion to which they were born and bred. The deeply reverential attitude of Vergil, his sense of awe and mystery, the meditative, dreamy, almost sentimental tenderness of Tibullus, are not to be expected in the worldling, Horace. Yet it may be that his poems are as sincere. We may safely say that no one of these three poets actually believed, with intellectual assent, the dogma which lay at the base of the feeling and the observance. Who can suppose that Vergil, any more than Horace, would assert in set terms the existence of Ceres and Faunus and other "*numina*" who, unless bought off at a fixed price, will hurt the farm? The doctrinal basis falls away, but the emotions linger. So it is, at least, with the majority of us. Our mothers teach us to say creed, and catechism, and litany, and we go on devoutly

saying the litany long years after we have ceased to say the creed and catechism. It is illogical, but who shall say that it is insincere? Thoughts change swiftly, feelings abide and become instinctive; they are in the blood and assert themselves with power in each new generation, with unconscious, unreflective force. Very rare, perhaps non-existent, is the human being whose feelings are in perfect harmony with his thoughts. I am convinced that Horace in these two poems expresses not an affectation of sympathy but a real sympathy with the rustic faith of his neighbors. The skeptical poet, "*sapientiae consultus*," still doubting if it be "*insanientis sapientiae*," though destitute of the simple and unquestioning religious faith of his rustic neighbors, once more in presence of those rustic rites familiar to his childhood, feels the irresistible impulse of reverence which gives to these two poems a peculiar value and significance.

## WHAT THE COLLEGE AND THE UNIVERSITY OUGHT TO DO FOR THE STUDENT IN LATIN<sup>1</sup>

BY ARTHUR H. HARROP  
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Without intending any disparagement of the position that may be taken by others regarding the high-school side of the Latin question, I must beg your indulgence for my own conception of what high school and academy should do for the student in Latin. For, naturally, what I may say relative to the college and university side must be based on my impressions concerning the student's Latin preparation at the beginning of freshman year in college. He should be well trained in several ways:

1. *Pronunciation of Latin.*—Care should be used in his preparatory work to master quantity, especially all such quantities as may be a matter of sheer memory.

2. *Getting the thought from the Latin in the order in which it is written.*—This is the way in which the Roman got it. The student should have learned to cast the eye rapidly over the whole sentence, or even farther, thus getting the general notion, before he appeals to his vocabulary.

3. *Declension, conjugation, and syntax.*—For these no appeal should be necessary to lexicon or grammar. The student should be able to recognize with perfect certainty the forms, after learning from vocabulary the declension and gender of noun or adjective and the conjugation of verb, and should understand the syntax easily and readily. Failure to have these simple matters well in hand is one great bar to reading the amount which may reasonably be expected after three years of preliminary training.

4. *Sight translation.*—Some of this should be done more or less constantly after the first year's work. It gives confidence in recognition of forms, appreciation of syntax, and clinches vocabulary. Let the teacher play grammar and lexicon and read at sight for the class,

<sup>1</sup> Read before the Classical Section of the Colorado Teachers' Association.

constantly stopping, when known combinations appear, to ask the class for the translation, again proceeding, himself translating such parts as may be new to the class.

5. *Rapid review reading*.—Very helpful for increased facility. It puts the whole of the poem, story, or what not together quickly, thus preventing narrowness of thought-grasp. Let this be done once or twice a week; but when it is done, do not let the student lag. Make the translation go!

6. *Knowledge of simple meter (at least dactylic hexameter)*.—This is easy to get, if the teacher himself knows anything about his business. It adds spice to the performance of translating poetry. Learn to mark the meter and to read it orally. *Read metrically, avoiding mechanical scansion*. The best preparation for such appreciative reading is to be so familiar with the poem as to see the meaning perfectly readily and clearly as it is read metrically.

7. *Ability to turn simple narrative English into good, idiomatic Latin*.—This demands a broad knowledge of Latin on the part of the teacher. It is by no means surprising that pupils dislike Latin writing. Add to its inherent difficulty mere mechanical turning of words into Latin, and the teacher must expect sunshine to give way to clouds on the pupils' faces when "Latin composition day" comes round. Constantly ask—"What is the idea of this?" (whether it be phrase, clause, or what not) and then ask—"How would the Romans say it?" And just as soon as the pupil gets the idea that the performance is something human and all he has to do is to express the thought, the whole thought, and nothing but the thought, just so soon he will begin to be swayed by actual love for the subject. *Humanize the proceeding* and you will be delighted at the increased interest taken.

8. *A good many facts of varied sorts and variously valuable should be picked up in the study of the first three years*, as, e. g., principal facts about Caesar as a man, a general, a lover of literature; the Roman army, its weapons, its training, its bravery; Roman war-ships; Cicero as a man, an orator, a writer; Vergil and his associates, Greek influence on Vergil, his influence on literature. One need not go into these matters extensively; but skilful handling of them renders the writings of the Latin authors vastly more attractive to the student. In a word, long before the student completes his third

year of Latin, he should become fascinated with the idea that ability to read Latin is not primarily what he is after, but that this ability is merely a means to an end, viz., that of finding out various facts of immense interest and value.

These preliminary matters, if carefully attended to in the student's preparatory work, whether in high school, academy, or other preparatory institution, will bring the student into college in such condition as to enable the teacher there to place before his thought this central notion: "Now for a grasp of Latin as literature." How about other lines? Take English: after three or four years of study of selected bits of various authors and constant effort at writing English with such study as inspiration, the student is now-a-days supposed to be at the place where he can and should read the authors in quantity; and so he is asked to read rapidly extensive selections from leading authors. Such study is extremely profitable and exceedingly sane. The student has started out with some intensive study. Now it is well to try some extensive study. Then by and by, in graduate work, intensive study much intensified, of various sorts, will again be profitable and necessary.

But my objector is aching to get the floor in order to puncture my argument with a single pin prick, viz., "but you fail to take into account the fact that American students much more readily handle English in quantity than they do Latin." Granted, but that does not demolish my argument. Once more. Take philosophy, for example. You will find that, after three or four years of general study, and particular consideration of a few leading characters, the student of philosophy is told that he must now begin to read, not a few hundred pages, but volume on volume, rapidly and appreciatively. He must find out the sources of influence, tracing them back to remote times, that bear on the individual philosopher. Then he must get a comprehensive knowledge of this one figure, his central study, and then he must come down this side of that figure and discover his influence on succeeding ages. Does my objector urge that this is easier than what I wish the student to begin doing when he enters freshman class in college, and what I wish him increasingly to do as he goes through college, and what I want him to do with great rapidity and keen intelligence when he is ready to do graduate

work or ready to play teacher of his chosen line? Now, of course I would not expect the student to master such tremendous quantities of Latin as of English; but I do demand that the student of Latin should be able to handle fairly readily and with decided appreciation Latin to the extent of, say three hundred pages (three lessons per week) of suggestive Latin in his freshman year. But, alas! I find that not a few students who come into the freshman class are utterly unable to face such quantity readily and well. They are not certain of their declension and conjugation. *Mirabile dictu!* Some of them apparently do not know what syntax is. Again—pardon me—*mirabile dictu!* In the middle of a sentence they stop hopelessly, and when I ask them what the matter is, they say they cannot read on. When I ask them to name a single thing that bothers them, they cannot do so. When I ask them whether they have learned how to begin putting to themselves, when in difficulty, a series of questions to lead them to a proper appreciation of the passage, they reply in the negative. *They have always expected to lean on the teacher!* He is a convenient crutch on which to throw their weight whenever they see that they must limp. Well, the man who is in trouble is to be pitied; but ten times more does he arouse my compassion who, in trouble, has not the faintest idea of how to help himself. And in similar vein I feel like paying my respects to the Latin student who has not, in all his three or four years of preparatory training, learned how to get out of the corner into which he finds himself temporarily crowded. Pray help us out—us who are responsible for great things on the college side of the student's training, by teaching the student the "how" and the "why"!

Well, then, I would have the student, as he enters the freshman class, awake to the situation so that he may face the proposition of appreciating Latin as literature. Now the sound of this need appal no one. What do I mean by "appreciating Latin as literature?" Allow me briefly to illustrate. Suppose Horace's *Odes* are being read by the freshman class. Now, the well-prepared student, with a good edition of his Latin author in hand, with a good lexicon, and a good classical atlas to fortify him, ought to be able to get an excellent idea of the *Odes* and be able to translate them well. Every freshman class does contain those who are able to do this. Now, with seventy-

five to one hundred lines to be read per lesson, there should be a very respectable margin of the recitation period left after the translating has been done, geographical matters have been disposed of by a wall map, and sufficient discussion of other matters has been made, e. g., historical allusions, mythological references, etc. And now to the special business of appreciating the poem as literature. Here I think it quite profitable that, as a starter, at least, the student's awakening be accomplished by way of plain, brief comment on the part of the instructor. Mention the central thought. Call out the fact that the poet leads up to it by two or three specific illustrations. Show that he reinforces it by philosophical general observations. *Have the class see that there is method in the treatment.* Cite places to show climax of arrangement, passages to show the power of mere implication where the student's fancy and imagination must supplement. Compare Horace's treatment of the theme with the treatment of such ideas and sentiments by English and American poets with whose writings the class may be somewhat familiar, e. g., i. 14 with Longfellow's "Ship of State." All this is not only delightful to the student, but quickly disposes of the preconceived idea that Latin study is largely an impractical luxury. *Help the student to see, through the medium of Horace's poems, the philosophy of human life and conduct.* You think I am wanting too much? I have tried the narrower way both as student and as teacher, and I am an enthusiastic convert to the new and more intelligent method.

But again, to appreciate Horace's writings as literature one must realize that while he was Roman-born, he was strongly Greek-trained. He reveled in Greek literature. He so admired Alcaeus and Sappho that his leading meters are named for those Greeks of the sixth century B. C. Horace weaves Greek geography and mythology into his writings with all the nonchalance of a native of the Hellenic race. And do you contend that the student of Horace can get along without appreciating this? The student must be a crony of Horace and read, in imagination, the books Horace read. He must feel the philosophy that Horace felt—not swallow the philosophers as possibly Horace may have done—but know that Horace believed in Epicurus and left tomorrow's troubles alone till today was clean gone. "*Carpe diem, quam minimum credula postero*" (i. 11. 9) and "*Quid sit*

*juturum cras jube quaerere*" (i. 9. 13). The student should see the depraved morals Horace pictures and be as horrorstricken at them as he would at the red-light district of Chicago. But so often it happens that this is lost on the student. And if so, where is the chance for developing an intelligent specialist? He who goes on two or three years in college Latin seems to be heading toward the place where he can hope to make Latin a specialty; and, this conceded, he must gird himself for valiant deeds in the Latin field. Such is the demand today in any specialty.

So far so good. But the student needs to see more of an author than this. Take, for instance, Vergil. How very lacking the student's appreciation of Vergil will be if the thought never crosses his mind that his Latin poet exercised a profound influence on later literature. And if this fact be brought out the Latin author at once becomes monumental, he towers to the sky, he becomes a temporary center from which radiate influences innumerable.

This spirit I would have prevail in college and university work in Latin. Of course, there are numerous ways in which this central notion may be emphasized. If I mention a few of these, you will further understand my thought as to the privilege and duty of the teacher of college and university Latin.

1. *Extended work should be done in Latin writing.*—No other one thing is a complete equivalent for this. The turning of one's own language into another is by all odds more difficult than turning a foreign language into one's own tongue, and it makes on the learner's mind an impression which can never be totally duplicated by translating the foreign into the native.

Furthermore, anyone who is at all extensively trained in the writing of Latin will, I am sure, agree with me, that not the least benefit to be derived by the student is an increased appreciation of the exact meaning of English. *Parenthetically, let me beg you to insist vigorously, from the very first, that the study of Latin must benefit, not injure, the student's appreciation of English.* The Latin teacher ought to be a natural ally of the English teacher, but too often he appears to be a mortal enemy! This is a practical suggestion. The student quickly learns, through Latin writing, that not every "of" in English is a sure guide-board to the genitive case in Latin,

that not every "for" means a dative in Latin, and so on. The question must constantly be, "Just what does the 'for' mean?" If it means indirect object, use the dative in Latin; if it signifies "in defense of," then it suggests *pro* with the ablative, and so on, *ad infinitum*. I wish to emphasize that, for the student of English, to say nothing of Latin, the writing of Latin is of immense benefit. I need not more than hint, I fancy, that the intelligent writing of Latin takes along with it a magnificent stirring-up about English grammar. Allow me to remark emphatically that no one can well understand English grammar who knows nothing of the highly inflected languages, such as Greek and Latin. I pause to say that old-fashioned English grammar is bound to have another "inning" before long. The milk and-water policy of teaching English without ever raising grammatical questions is sheer folly!

2. *Keep up sight translation.*—At every examination I should ask for the translation of a passage not previously studied. It gives confidence in making out the meaning of a passage, even if not every word in the passage is known. Facility thus acquired in sight translation is by and by absolutely necessary as a working tool, when the student wishes to roam from author to author, accumulating evidence on various subjects. The graduate student in university work will verify this statement, and we must, all through the college Latin, be laying the proper foundation for graduate work. This mode of procedure is as profitable as any for the student who does not get into graduate work, and for the graduate student it is indispensable.

3. *Have students take the first easy steps in original work even when freshmen or sophomores.*—I give you a specimen of what I mean, that you may see that I have in mind nothing in the remotest degree impossible or erratic. If the student is reading Livy, ask him as he prepares the daily lessons to watch carefully for any statement that in any way characterizes Hannibal; then, after going some distance, ask him to study the passages noted, and write such pen picture of the noted Carthaginian as the passages will warrant. Such original working-up of a little subject will be of immense value in at least two ways:

a) It will cause more eagerness and care in the mere process of translating;

b) It will prepare the student for seeking information from the original sources. My word for it, when the student gets even a limited facility in this direction, he will begin to acquire an enthusiastic admiration for the Latin field.

4. *Read the whole of an author.*—By the time the student has done two years of college Latin of various selections from different authors, he should be at the place where quite rapid reading is possible. Then it often proves of immense value to him to attack the whole of some author. To illustrate: Most students read at least as much as six books of Vergil's *Aeneid* in preparatory or high school. Usually they find it sufficiently difficult. Now, after two or three years of vigorous college work, it will be, to my mind, of great help to them to measure swords with the whole of the poet's extant works, first reading the same six books over again and then going on through the rest of the poems. The whole of Vergil can be read in a college year, three lessons per week, 150 verses per lesson. This reading is done so rapidly that one quickly gets the whole of the author within the field of his mental vision. The advantage is:

a) A better knowledge of the poet's style than study of limited portions can give;

b) It gives the student the primal notion of facing an author for graduate purposes, where the first thing to do is *to read* the whole author.

Even in this rapid reading, enough attention can be given to various allusions, geographical, mythological, historical, etc., to enable the student intelligently to understand a given passage. In addition to this, I would give brief lecture notes on interesting questions, or, in lieu of this, assign topics for the student to look up in reference books and jot down in his own private notebook and master as a part of the course.

5. *I have already hinted that the college training will gradually and surely lead the student to the point where the university will accept him as a graduate student.*—With this in view, it is in point to say that brief courses of the lecture sort may well be given throughout the college Latin on such subjects as: "A General View of Latin

Literature," "Monuments and Topography of Rome," "Latin Grammar (intended as a rapid survey of the essential principles);" "History of Classical Studies" (sketching the interest taken by Romans, Greeks, and Middle-Age and modern scholars in the study of the existing pieces of Latin and Greek literature); "Latin Manuscripts, Writing Materials, etc.," "Roman Religion," "Roman Private Life," "Roman Legal Antiquities," and numerous other special studies. Here I would lecture to the classes, pouring into them, asking them to hunt up references in Latin authors and in modern reference books. *Students ought to be constantly discovering the method of research.* From the instructor they ought to be constantly learning in a practical way two things: (a) How to teach the various stages of Latin, i. e., the practical pedagogy involved; (b) How to stand on their feet as investigators.

And now, having very briefly sketched what I conceive that the times demand of the college teacher of Latin in his work directly with the student, I wish to say a final word more especially regarding what the university is supposed to do. Here we step out on a broad plane and brush aside our horizon. No longer is any foe too great to be challenged. The student now aspires to be classed with the leaders in his favorite line. Having announced his intention, he in the same breath declares his ambition to change from the crowded ranks of the petty retailers to the smaller band of wholesalers. Now, upon entering a classical library, he eyes not a few writings of Caesar or Cicero, but the whole range of extant Latin literature, and says to himself: "It is no longer a duel with a single adversary. I bare my breast to the steel of a thousand worthy foemen!" And well may he make such a declaration. Now he must try reading with almost all the facility he would claim in his native tongue, and, *per deos immortales*, this will test his courage! He must be as familiar with the comedy of Plautus as with the oratory of Cicero, with the Latinity of Terence as with that of Tacitus; with Roman satire as with Roman rhetoric; with the epistolary writings of Pliny as with the tragedy of Seneca. He must rapidly learn something of Roman law, medicine, agriculture, military affairs, political movements. He must be ready for anything from the description of a Roman villa to the discussion of the atom by Lucretius, the greatest philosophical

poet among the Romans. He must get on terms of intimate acquaintance with many a Roman saint and many a Roman sinner. He must know them if for no other reason than to despise them. And, enthusiast that he now is in his chosen line, he must even exult in despising them. In other words, briefly, he must off with the brakes and allow his train to leap madly through all the mazes of the Latin world. Now, of this the graduate student at least gets a taste, and, though he does not perhaps emerge from his graduate studies a profound Latin scholar and a Mommsen-like investigator and critic, he has not done badly, if, with a good knowledge of these various lines, he in addition possesses a never-to-be-satisfied craving. That puts him, at any rate, on the Mommsen track. And, even if he never catches up with that greatest of all classical critics, the remarkable German scholar, he is at least worthy of compliment for getting his eye on such a gigantic figure.

And so, to approximate all this even remotely, the graduate student of Latin in the university must expect to be attacked with considerable fierceness by his instructor. Particularly does this become evident in the seminary work. A man must stand up for his views, but not be surprised at being laid out by a solar-plexus blow from his instructor. For it is a combat where there is no quarter. Not to weary you with a specification of details, I may say that the graduate student of Latin must have no mean knowledge of the Latin field, but whatever he may lack in accumulated facts, he must at any rate be able to proceed with fair accuracy from point to point in working up a subject, such as is commonly called a thesis. This is not the total proof of his Latin scholarship, but it is a pretty suggestive hint; and he must come out of his graduate training with his doctorate, profoundly impressed with the fact that the field is an enormous one, that he is only a beginner, and that he must work more and more vigorously as he advances in years. The necessarily narrow limits of this paper have precluded so much as the bare mention of not a few interesting phases of the subject and have forbidden lengthy discussion of those aspects that have been named. This paper, therefore, far from being a sermon of well-elaborated proportions, can hope to be but little more than a text from which perchance some sermons may be evolved.

## Reports from the Classical Field

Edited by J. J. SCHLICHER

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It is the purpose of this department to keep the readers of the *Journal* informed of events and undertakings in the classical field, and to make them familiar with the varying conditions under which classical work is being done, and with the aims and experiences of those who are in one way or another endeavoring to increase its effectiveness. The success of the department will naturally depend to a great extent on the co-operation of the individual readers themselves. Everyone interested in the *Journal* and in what it is trying to do is therefore cordially invited to report anything of interest that may come to his notice. Inquiries and suggestions will also be useful in directing the attention of the editors to things which may otherwise escape their notice. Communications should be addressed to J. J. Schlicher, 1811 N. Eighth Street, Terre Haute, Ind., or (for New England) to Clarence W. Gleason, Volkmann School, 415 W. Newbury St., Boston, Mass.

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### The California Greek Conference.

The first steps toward a Hellenic revival on the Pacific Coast were taken this summer at a Greek conference, which was held at the University of California, under the auspices of the summer session. With a much larger attendance than had been anticipated (some having come even five hundred miles), the three meetings of the conference (June 30 and July 1) were characterized by a very optimistic enthusiasm. The central purpose of the gathering may be briefly stated in the words of the invitation which was sent out by the Department of Greek: "Is it not possibly true that by reforming the methods and enlarging the scope of the teaching of Greek, increasing the attractiveness and the efficiency of the subject, and by uniting the now scattered forces for concerted action, we may be able to emphasize anew the importance not only of the intellectual but also of the aesthetic aspects of Hellenism as elements of education and culture?" This idea of the need of reform may be said to have been the dominant note in all the papers and discussions. There was a remarkable consensus of opinion that prose composition of the conventional type, in Latin, as well as in Greek, should be reduced in amount, and that the range of authors should be extended and a more consistent effort be made to impart a genuine reading knowledge of the language, while the vital aspects of the subject should be emphasized rather than the "dregs," such as syntax and etymology. This last recommendation was presented with characteristic force by President Benjamin Ide Wheeler, in the opening address on "The Hellenic Point of View." Other speakers were Professors E. C. Norton, dean of Pomona College; Mr. Charles B. Gleason, of the San José High School; Professor H. T. Archibald, of Occidental College, Los Angeles; Professor A. T. Murray, of Leland Stanford Jr., University; Dr. I. M. Linforth and Mr. M. E. Deutsch, both of the University of California.

Before adjournment the conference voted to issue a call for the organization of a Classical Association of Northern California, and temporary officers were elected as follows: President, Professor James T. Allen, University of California; Vice-President, Mr. Morris C. James, principal of the Berkeley High School; Secretary-Treasurer, Mr. Walter H. Graves, Oakland High School. The first meeting of this new association will be held at San José in January, 1909.—J. T. A.

#### The "Oedipus Tyrannus" at Wabash College.

An event of the last commencement week at Wabash College was the presentation by the Greek department, under direction of its head, Professor Daniel Dickey Hains, of the *Oedipus Tyrannus* of Sophocles.

For the theater advantage was taken of a curving hillside which afforded the necessary slope for the tiers of seats. On the level ground at its foot was the stage of natural turf, on which were placed the large altar of Zeus and two smaller ones about which the suppliants gathered. The canvas background, painted to represent the façade of the royal palace, was stretched here, and with its massive columns and careful coloring was very realistic.

The company was composed of college students, and the college glee club constituted the chorus. The English translation of Campbell was used for the play, and the choral passages were chanted to the music composed for that purpose by Paine. Every detail of the performance had been studied out and rehearsed with the utmost care, and the effect was seen in the smoothness and perfection of its movement throughout.

Great pains were taken to make the costumes conform as closely as possible to classic models in their coloring, cut, and ornamentation. For many of them Professor Hains attended personally to the dyeing in order to secure the exact shade desired, and himself cut the stencils and laid on the gold and silver borders. The final effect when the company was assembled on the stage was eminently satisfactory, not only as a spectacle, but as a faithful representation of the ancient Attic stage as we know it from the records.

The large audience was composed of students, townspeople, and visitors from various parts of the state. The close attention with which the performance was followed from beginning to end was a tribute not merely to the quality of the acting, which was excellent, but to unfailing fascination of the tragedy itself, which grips men now as in the age of Pericles.—H. M. KINGERY.

#### A "Classical Room" in the High School.

Last year the high school at Oak Park, Ill., began the publication of a monthly Latin paper, *Latine*, which was to reflect the interests of the Oak Park students of Latin. The experiment has proved so successful that the paper is now being continued as a permanent part of the students' activity. It has increased the interest in the study of Latin, and has been found to contain very suitable matter for sight-reading, not only at Oak Park, but in other high schools.

This year a new high-school building is being erected at Oak Park, which will contain one feature which is unique, and which reflects great credit upon Miss Sabin and her fellow-teacher in Latin and Greek, whose resourcefulness and progressive spirit appear in the new departures which they are making. One room in the building is to be set aside for the exclusive use of the classical departments, which will serve them as a home and as a center for their interests. It is to be entirely separate from the recitation rooms, and will be decorated at considerable expense in such a way as to harmonize with its purpose. One feature of the decoration will be a frieze of the Flaxmann drawings about the room. The floor will be of marble mosaic, and, in general, an effort will be made to have the room as beautiful as possible.

There can hardly be any doubt what the effect of this innovation will be. The aesthetic appeal is one of the very strongest which the classics can make, and a room like the one described is as much in line with the work of the school, as any other appliance could possibly be.

#### **The American School at Rome.**

Courses are being offered or planned for the year as follows:

*October 15 till Christmas:* Topography of Ancient Rome, two mornings a week from two to four hours each morning (Director Carter); epigraphy, with especial attention to the inscriptions out of doors and in the museums (Professor Dennison); lectures on the topography of Latium, by Mr. Van Buren, who will conduct students on various day trips to the points in question; lectures on Christian archaeology, by Professor Marucchi and Rev. Walter Lowrie, who will also afford general aid to students in this department.

*January 1 to March 15:* Lectures on the history of the City of Rome (Director Carter); lectures on Roman private life, as illustrated in the museums (Professor Dennison); lectures on numismatics (Mr. Van Buren); lectures (in Italian) on Italian painting (Professor Venturi); Dr. Hermanin of the Corsini Gallery will also give a course of lectures on a topic in the mediaeval or Renaissance field, and there will be one or more lectures in the same field by Corrado Ricci and Teresio Rivoira.

*March 15 to May 1:* Mr. Van Buren will conduct a trip to Greece, if a sufficient number of students desire it. The director will be in Rome at the service of such students as remain in the city.

*May 1 to 15:* Professor Mau will lecture at Pompeii and Naples.

Five fellowships are awarded to students at the school—one in Roman literature or Roman classical archaeology (\$800), two in Roman classical archaeology (\$600 each), one in Christian archaeology (\$600), and one in mediaeval and Renaissance studies (\$600).

#### **A High-School Course in Greek and Roman Literature.**

Miss Mabel B. Woodbury, of the Redlands, Cal., High School, has outlined a course of study and reading in Greek and Roman literature adapted to high-school

students. The course has been published in pamphlet form, and contains references under the various topics to such books as a good high-school library should easily possess, together with directions for reading the works of the authors themselves, in translation, and suggestions as to poems and other works in English literature which can profitably be read in connection with them. The course is intended to supplement the work of the department of English as well as that in the classics. It has been put into practice, and its success will probably lead to its introduction in other schools. A fuller account of Miss Woodbury's method will appear in a later number of the *Journal*.

#### **Collateral Work in Cicero and Virgil.**

The following account of her own practice in doing collateral work with pupils reading Cicero and Virgil, is sent by Miss Lucy Fish Baker, of the Jamestown, N. Y., High School:

An unvarying feature of the work in Cicero is known throughout the school as "the Cicero debate." The question is stated—"Resolved, that Cicero acted rightly in condemning the Catilinarian conspirators to death." The references are given out before the Fourth Oration is begun, so that every word in that oration is scrutinized with reference to the debate, and everyone does more or less reading up. The speakers are chosen only a few days before the debate. There is so much interest manifested by the school in general in this annual debate, that the room in which it is held is always crowded.

In Virgil the students are required to keep mythology notebooks, in which are copied all the famous lines as we come to them. After trying various ways to make the mythology of the *Aeneid* real and fascinating to the pupils I have hit upon the scheme I now use, with success. I tell the stories to them as they are referred to in the day's lesson, slowly enough so that they can write them in their notebooks. These stories they illustrate with Perry pictures or the Brown prints, or often with pictures gleaned from old magazines. Besides this I emphasize the cultural value of Virgil by required readings of English poetry, including, of course, the famous translations from the classics. The list that I dictate is long enough to allow a rather wide choice. Moody's *Foundation Studies in English Literature* is very helpful in correlating the classics with our own literature.

An exercise that I have found very helpful in connection with the *Iliad* is a comparison and study of the ways different translators have rendered some passages.

#### **Professors Huelsen and Reid at Columbia.**

Dr. Christian Huelsen, professor in the German Archaeological Institute at Rome, will be at Columbia University from February to June, 1909, during which time he will give a course in the topography of Rome and a Seminar in Roman monumental art. In addition, he will also give a series of public lectures in his chosen subject, and will conduct informal conferences with advanced students.

J. S. Reid, professor of ancient history in the University of Cambridge, will give special courses in Latin literature during the year 1909-10. Information with reference to the courses of either year may be obtained of the secretary of the university.

**The Eastman Commission.**

The membership of the commission appointed by the Association in accordance with a resolution which was presented by Professor Eastman and adopted at the last annual meeting, to formulate the common aims and purposes of classical study in the light of recent discussion, is as follows:

Frederick C. Eastman, head of the Department of Latin, University of Iowa (chairman); Benjamin Ide Wheeler, president of the University of California; William T. Harris, formerly United States commissioner of education; Stratton D. Brooks, superintendent of the Boston public schools; Edward Capps, professor of classics, Princeton University; Edmund J. James, president of the University of Illinois; Francis W. Kelsey, head of the department of Latin, University of Michigan; Harvey W. Wiley, chief of the Bureau of Chemistry, United States Department of Agriculture; Lawrence Cameron Hull, president and superintendent of the Michigan Military Academy.

**Recent Programmes and Performances.**

The tenth dialogue of Lucian was presented by members of the Johns Hopkins Classical Club at one of its meetings last spring. The dialogue is peculiarly suited for a parlor performance, since it is short and requires little scenery. It is an interesting and amusing sketch of the experiences of dead persons conversing with Charon relative to obtaining passage across the Styx.

As a means of securing appreciation for literary masterpieces as wholes and of giving a vivid idea of their setting, Miss Zilpha Chace, of the Brockton, Mass., High School, has found it a good way to read some complete work, such as a speech of Cicero, to her fellow-teachers and her pupils, in Roman costume. For the benefit of those who may wish to try it, she says that she found patterns for the tunic and toga in Butterick's *Masquerade and Carnival*, and had *calcei* made by the Walkover Co., according to the description in her books of reference. The invitations were sent out in Latin, and some of the replies to them were in Latin also.

Miss K. M. Smith sends a programme which was given by her high-school pupils at Sparks, Nev. The town is only four years old, and has only twenty-five high-school pupils, but they do not allow that fact to stand in their way. The programme follows:

Oration—"Our Debt to Rome."

Recitation—"A Queen's Last Prayer" (Latin and English).

Debate—"Resolved, that Napoleon was greater than Caesar, as a Man, as a General, and as a Statesman."

Recitation—"Dies Irae" (Latin).

Recitation—"Modern Romans" (English).

Descriptive Essay—"Virgines Vestales."

Drill of the Vestal Virgins, nine girls commanded by the Sibyl, all *en costume* (the drill which was used is published by Dick & Fitzgerald, New York).

**Recent Appointments.***Minnesota.*

Gustavus Adolphus College: Peter Nehleen, assistant in Greek.

MacAlester College: May Gibson (A.B. University of Minnesota, 1905) instructor in Latin.

Carleton College: Margaret Holman (formerly of Tudor Hall, Indianapolis) instructor in Greek.

University of Minnesota: Joseph B. Pike, promoted from associate professor of Latin to the head of the department.

*Illinois.*

Northwestern University: Dr. W. A. Oldfather, promoted from instructor to assistant professor of Latin; Dr. R. C. Flickinger, promoted from instructor to assistant professor of Greek.

University of Chicago: Henry W. Prescott (associate professor of Latin in the University of California) appointed associate professor of classics, beginning 1909-10; Charles H. Beeson (formerly in the University High School) appointed instructor in Latin; Berthold Louis Ullman, assistant in Latin.

*Iowa.*

University of Iowa: George M. Sharrard (A.M., Kansas; Ph.D., Cornell) instructor in Latin.

Iowa College: Guy B. Colburn, Ph.D. (of the University of Wisconsin) acting professor of Latin, Professor C. N. Smiley being in Europe for the year.

*Missouri.*

Mary Campbell (A.B. University of Missouri) instructor in Greek history, St. Joseph High School.

J. J. Lewis (A.B. Washington University, 1900) instructor in ancient history, McKinley High School, St. Louis.

H. C. Hubbart (A.B. University of Chicago, 1904) and Ada G. MacLaughlin (formerly of the Manual-Training High School) instructors in ancient history, Westport High School, Kansas City. In the same school, Kate Harriman (formerly assistant in Latin, Central High School) instructor in Latin; Clarabel Denton (A.B. University of Missouri) instructor in ancient languages; Anna Lash succeeds Miss Wilder.

Grace Dalton (Vassar, 1907) instructor in Latin, Central High School, Kansas City. In the same school Jessie Hays succeeds Mr. Gordon, as instructor in Latin, having resigned a fellowship in Yale to accept the position.

Tarkio College: J. Clyde Elder (from the State Normal School at Cape Girardeau, Mo.) professor of ancient history.

Third District Normal School: Richardson D. White (A.B. Hampden-Sydney College) assistant in Latin and Greek; Eleanor Tyler (A.B. Washington University; A.M. University of Missouri) instructor in ancient history.

Washington University: Squire Brown, instructor in Greek and Roman history for the year.

William Jewell College: R. B. Semple, for forty years professor of Latin, has resigned and moved to St. Louis; S. E. Stout, promoted from associate professor to the head of the department; O. C. Upchurch (of Ewing College) succeeds Professor Stout.

University of Missouri: S. C. Scoggin (A.M. Vanderbilt, 1902; Ph.D. Harvard, 1906; Munich and Rome, 1907-8) instructor in Sanskrit and Comparative Philology.

*Wisconsin.*

Carroll College: James E. Rogers, D.D., of Maryville College, Tennessee, professor of Greek and French; Miss A. M. Flattery, from Wooster University, librarian and assistant in Latin.

Marquette University: Rev. Hugh B. McMahon (last year professor of Latin, St. Louis University) professor of Latin and Greek in Junior Class.

University of Wisconsin: Bernice Banning (Brown, 1906, from the Proctor, Vt., High School) fellow in Greek; W. L. Westermann (assistant professor of ancient history, University of Minnesota) assistant professor of ancient history; Grant Showerman and G. C. Fiske, promoted from assistant professors to associate professors of Latin; J. G. Brandt, promoted from assistant to instructor in Latin; T. J. McClernan, scholar in Latin, appointed Rhodes scholar; E. A. Hooton, scholar in Latin, appointed fellow in Latin; Clarence E. Boyd, fellow in Latin, appointed assistant in Latin.

Martha Ferguson, instructor in Latin, South Division High School, Milwaukee.

Charlotte Wood (from Whitewater High School) instructor in Latin in the Menomonie High School.

Esther Concklin (from the East Troy High School) instructor in Latin in the Whitewater High School.

Mabel White (from Sharon High School) instructor in Latin in the Green Bay (West Side) High School.

*Michigan.*

University of Michigan: A. R. Crittenden (professor of Latin, Olivet College) acting junior professor of Latin, in place of Walter Dennison, who is professor of Latin at the American School in Rome this year.

*Indiana.*

University of Notre Dame: Fathers W. Lavin, P. Dalton and D. O'Malley, instructors in Latin; M. Shea and D. Dillon, instructors in Greek; Rev. M. A. Quinlan and Mr. J. Shea, instructors in ancient history.

*Ohio.*

Western Reserve University: Dr. Sereno Burton Clark, who has taken the place of Dr. Leutner during his absence abroad, has gone to the State Normal College at Ypsilanti, Michigan.

Buchtel College: M. Alice Rines (A.M. Tufts) supplying in place of J. C. Rockwell, professor of Latin and Greek, who is studying in Germany this year.

Miami University: Frank Lowry Clark (Ph.D. Harvard, professor of Latin,

Washburn College, Topeka, Kansas) professor of Latin, to succeed Norman W. DeWitt, who goes to Victoria College, University of Toronto.

Ohio State University: Arthur W. Hodgman and Wallace S. Elden, promoted from associate professors to professors of the classical languages.

*Tennessee.*

University of Tennessee: Robert S. Radford (of Elmira College) professor of Latin, to succeed Dr. Jordan, who resigned on account of ill-health.

*Louisiana.*

Tulane University: The departments of Latin and Greek have been consolidated, with the following faculty: Walter Miller, professor of classical philology and dean of the Academic Colleges; Reginald S. Cocks (from the Louisiana State University) professor of Latin and Greek; Edward A. Bechtel (Ph.D. Chicago, and instructor of Latin) assistant professor of Latin and Greek; Henry H. Strauss (acting professor of Latin and Greek, University of Upper Iowa) teaching fellow in Latin; George Byron Waldrop (A.B. Georgetown College) teaching fellow in Greek, as before. Professor J. H. Dillard becomes president of the Jeanes Educational Fund, and still resides in New Orleans; Hugh Wiley Puckett, formerly teaching fellow in Latin, has been appointed assistant professor of Latin in Birmingham College.

*Alabama.*

Southern University: Alfred Parker Hamilton (A.B. Southern University, '08) instructor in Greek and Latin.

Industrial School for Girls, Montevallo: Julia A. Poynor (A.B. University of Alabama) professor of Latin, succeeding Sallie J. Hardaway.

University of Alabama: Malcolm C. Burke, associate professor of Greek, after a period of study at Munich, where he received the degree of Ph.D.

*Georgia.*

Chatham Academy: C. B. Matthews (formerly superintendent of public schools at Griffin, Ga.) instructor in Latin and Greek.

*Virginia.*

University of Virginia: A. S. Bolling, W. T. Myers, and G. S. McLemore, first, second, and third instructors, respectively.

*Maryland.*

Johns Hopkins University: David Moore Robinson, promoted from associate to associate professor in classical archaeology; Ralph Van Deman Magoffin (Ph.D. Johns Hopkins, 1908) instructor in Greek and Roman history.

*District of Columbia.*

George Washington University: M. W. Hendry (A.B. Johns Hopkins) instructor in Latin for 1908-9.

*Pennsylvania.*

Bryn Mawr College: Miss L. Spaulding (formerly of Vassar College) acting instructor in archaeology during the absence of Dr. Caroline Ransom, who will study Egyptian Art at Cairo the second half of the year.

*New York.*

Alfred University: Lawrence W. Burdick (fellow in Greek, University of Wisconsin) professor of Greek and Latin.

Barnard College: C. J. Ogden, assistant in classical philology.

*Massachusetts.*

Harvard University: F. H. Forbes (Rhodes Scholar, 1905-7) instructor in Greek and Latin; Professors J. W. White and H. W. Smyth return to work after a year's leave of absence; Professor W. F. Harris is absent on leave this year.

Smith College: Dr. E. Cary (Harvard) acting professor of Latin.

Trinity College: Frank Gardner Moore (Dartmouth College) professor of Latin, in place of Elmer T. Merrill, who has gone to the University of Chicago.

*California.*

University of California: R. F. Scholz (instructor in ancient history, University of Wisconsin) assistant professor of ancient history; H. W. Prescott, promoted from assistant professor to associate professor of classical philology; M. E. Deutsch, assistant in Greek, made assistant in Latin; Professor E. B. Clapp has returned to his work after his absence in Greece.

## Book Reviews

*Grundriss der Geschichte der klassischen Philologie.* Von ALFRED GUDEMAN. Leipzig u. Berlin: Teubner, 1907. Pp. vi + 224. M. 4.80.

*Geschichte der klassischen Philologie.* Von DR. WILHELM KROLL, Professor an der Universität Münster. Leipzig: G. J. Göschen'sche Verlagshandlung, 1908. Pp. 152. Pf. 80.

A full and authoritative history of classical philology from earliest times to the present day has not yet been written in any tongue. Sandys' work is the first attempt to supply this need, but as yet only the first volume has appeared, dealing with Antiquity and the Middle Ages.<sup>1</sup> Ulrichs in *Müllers Handbuch*, Vol. I, confines himself almost wholly to modern times; and most writers on the subject have kept themselves to particular periods or countries. Thus we have Steinthal for the Greeks and Romans, Susemihl for the Alexandrians, Bursian for Germany, and Lucian Müller for Holland.

The first of the present volumes is written by Professor Gudeman, formerly of the University of Pennsylvania and Cornell, who is now laboring in Munich on the great Latin Thesaurus. It is a considerable enlargement of the well-known pamphlet, *Outlines of the History of Classical Philology* (3d ed., Boston, 1897), and like that pamphlet it is intended to serve as a basis for college lectures. It is, in fact, a skeleton framework of purely practical purpose and not addressed to the general reader. For the young student, however, as well as for the mature scholar it is an invaluable guide to the literature and sources of the various topics treated.

The Introduction deals with the origin and use of the terms φιλόλογος (φιλολογία), κριτικός, and γραμματικός; the modern use of the term "classical philology" and the various methods of treating it. Then follow nine chapters: I, "The Greek Period" (the pre-Alexandrians, the Alexandrians, the Stoics, and the Pergamene School); II, "The Graeco-Roman Period" (the Greek scholia and their sources, the critical signs, grammatical terms); III, "The Roman Period" (the Latin scholia and their sources); IV, "The Middle Ages" (the Byzantine period, the Middle Ages in the West, list of the oldest and best MSS); V, "The Renaissance" (the incoming of the Greeks, the Italian humanists, list of *editiones principes*); VI, "France;" VII, "Holland;" VIII, "England;" IX, "Germany" (the pre-Wolfian period, the new school). The method pursued is to give, when possible, the academic career of each scholar treated, usually in four

<sup>1</sup>Since the writing of this notice, Vols. II and III of Sandys' work have appeared, thus completing his survey and bringing it down to the present time.

or five lines, after which follows a list of his works with their dates. Then come references to detailed accounts of the scholar's life and writings.

The book seems to be marred by only an occasional misprint. On p. 14, l. 18, for F. A. West read A. F. West.

The Index is full, and, with the exception of a few minor inaccuracies of paging, is very satisfactory. However, Valla and Ficino are not found in it, although both, of course, are treated in the text. Inconsistency in the use of the native and of the Latin name might cause difficulty in a case such as where we find in the Index, only *Salutato*, but in the text, only *Colutius Salutatatus* (*Coluccio di Piero de' Salutati*).

The volume should be on the shelves of every classical scholar as a book of ready reference. It is with profit and delight that we can turn through page after page containing accounts of immortal scholars whose very names are an inspiration. Then, too, there are times when most of us need to refresh our memory about details concerning Demetrius of Scepsis, Hesychius, Suidas, Tzetzes, and many other old worthies who have names to conjure with.

Professor Kroll's little book constitutes No. 367 of the well-known "Sammlung Götschen," and differs from the volume just reviewed in its attempt to give a continuous and readable, if brief, survey of classical philology down to our own day. It not only contains a notice of the principal philologists but also discusses the rise and growth of various influences at work in the scholarly world. The volume has three main divisions: I, "Antiquity" (beginnings, Alexandrian philology, Stoic and post-Alexandrian philology, the Epigonists); II, "The Middle Ages;" III, "Modern Times" (humanism, rebirth of philology, the new humanism, *Altertumswissenschaft*). At the close a short bibliography is appended.

No mention is found of Demetrios Triklinios whom Wilamowitz calls "the first modern text critic." He deserves passing mention at least for his evil influence upon modern investigators of Sophocles through his edition of that author.

One looks in vain for any mention of Jowett or of Jebb, although both names are frequently heard in the lecture halls of the German universities.

To anyone desiring to get in a short time a general idea of what classical philology has meant for our civilization this little book can confidently be recommended because of its convenient size and very cheap price (about 25 cents imported).

G. C. SCOGGIN

THE UNIVERSITY OF MISSOURI

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*The Discoveries in Crete.* By R. M. BURROWS. New York: E. P. Dutton & Co., 1907. Pp. xvi + 241.

In this book, Professor Ronald M. Burrows, formerly of University College, Cardiff, recently appointed to the chair of Greek in Manchester University, has given an interesting presentation of material previously inaccessible to the general public. The book is an outcome of his visit to Crete in 1905, as a member of the

First International Congress of Archaeology, which met in Athens in April of that year. The writer recalls with what keen enthusiasm Professor Burrows inspected the sites of Knossos, Gournia, and Palaikastro; untoward weather kept him from seeing Phaistos, but since then he has had an opportunity to repair his misfortune. Returning to England, he made a careful examination of the reports of British and Italian excavators, reviewing them for the *Church Quarterly* of March, 1906. This review was so well received, that he determined to give book form to his knowledge, and the result was the first volume dealing in a general way with the earliest known civilization that flourished on soil now accounted European.

It must be granted that the attempt was somewhat daring. Professor Burrows does not claim to be a specialist in Cretan archaeology. His first visual acquaintance with "Minoan" sites and the marvels they had yielded was made when the great days of Cretan excavation (begun in 1900) were ending. His convictions had therefore to be based on the partial pronouncements of excavators, without that insight into the relative values of these pronouncements which experience with the spade alone can teach. Yet the most difficult questions of stratification and chronology, and the subtle resemblances of style that establish links with other countries were the subjects which interested Professor Burrows. He might have demonstrated to us the character of Cretan architecture as it appears in royal and private dwellings, in small shrines, in plans of towns; the forms of practical life which may be discerned in arrangements for household economy and sanitation and in evidences of varied industries and trade; the spirit which animates Cretan art in the long course of its development seeking expression in channels as diverse as those of the classical period, the nature of Cretan society, letters, and religion, debatable in many of its connections; but yet sufficiently revealed by recent discoveries to warrant an orderly presentation of data. A book along these lines would have given little occasion for dispute, since it is surprising how consistent the phenomena have been throughout the island and what practical unanimity has existed among excavators, British, Italian, and American, as to their interpretation of the phenomena. The excavators have not had time to write such a general treatise and the public was still uninformed on these primary points. But argument, not demonstration, attracted Professor Burrows. He touches many times on all the topics mentioned above, but it is touch and go—the author is off on some one's theory concerning the fact he has just recorded. He has many theories of his own and usually they are right in the opinion of this reviewer, but his method of interpolating them among his facts gives us neither a clear picture of ancient Cretan civilization nor a clear outline of his own conception of the world in which this civilization played a part. What we have is the zealous work of a man keenly alive to the interest of recent archaeological investigation in the Aegean. His pages glow with a fervent admiration for the labors of Cretan excavators and an ardent desire to tell the world at large how important these labors have been. They are further enlivened by his well-grounded enthusiasm for the excavator of

Knossos, Dr. Arthur J. Evans, and by the personal touch which Professor Burrows contrives to give to the most impersonal questions. Sometimes this mannerism grates a little, as in a reference to "pre-Mackenzian days" (p. 80) and the off-hand application of the *quem deus vult perdere* to Dr. Dörpfeld (p. 79, note 1). In fact, one must wonder what can be the state of mind of an uninitiated reader, for Professor Burrows often refers with scarcely a word of explanation to finds and persons connected with Cretan archaeology, as if all the world enjoyed the intimate acquaintance with them which he shows. It is not easy therefore to determine for what public the book is intended. The earlier chapters contain many popular touches and quotations; the style throughout is chatty, but this conversational treatment of views on Cretan problems pre-supposes in the reader information which is far from general. One may commend the author's desire to reach a large public with an inexpensive volume (p. viii) and yet feel that he has gone too far in letting Cretan discovery speak for itself in only two illustrations (including one on the cover) and three diagrams. The references are full and excellent, but in order to understand the unusual and extreme forms of abbreviation, one must repeatedly consult the bibliography at the end of the book.

HARRIET BOYD HAWES

MADISON, WIS., April, 1908

*Aeschyli Tragoedias*—iterum edidit revisas HENRICUS WEIL. Leipzig: Teubner, 1907.

We owe to the veteran French scholar Weil a revised edition of his text of Aeschylus which appeared first in 1889. In the preface to this edition Weil reiterates the opinion which he holds in common with Hermann and Ritschl, that our manuscripts of Aeschylus are not all derived from one stemma but some of the younger codices show readings that point to a source independent of that of M.

No one who knows the work of Professor Weil needs to be told that this revision shows scrupulous care and sane scholarship. The changes made from the first edition are most numerous and noteworthy in the Oresteian trilogy. It is interesting to notice the conservative spirit in which the text is treated. Many readings of M. previously rejected are now adopted, and where the text of this codex is so corrupt as to be "hopeless" the editor makes no attempt at reconstruction.

I add a few examples of changes in the text of the trilogy.

*Agam.* 662:  $\eta\tau\omicron\iota$  of the MSS has been wisely adopted for the earlier  $\iota\theta\acute{\iota}\varsigma$ , and I could wish that  $\eta$  instead of  $\tilde{\eta}$  had also been kept. 871: This verse is now admitted as genuine; rightly, as it seems to me. 1343:  $\pi\lambda\eta\gamma\eta\nu$  of the MSS is happily restored to the text. 1595:  $\delta\upsilon\omega\theta\epsilon\nu$  of the MSS was made  $\delta\pi\omega\theta\epsilon\nu$  in the first,  $\delta\epsilon\upsilon\omega\theta\epsilon\nu$ , with Wecklein, in this edition. *Choeph.* 32: Weil cuts out  $\phi\acute{\omicron}\beta\omicron\varsigma$  (Heath's conjecture) in the text of his first edition, and rejects  $\phi\omicron\iota\beta\omicron\varsigma$  of

M., which looks like a gloss on *δνειρόμαρτις*. 279: No reconstruction of the text is attempted, in spite of the recent efforts of Blass and Wilamowitz. 498: *λαβὰς* is adopted from Canter; so also reads Wilamowitz, while Blass keeps *βλάβας*. 691 ff.: I regret to find that Weil still follows Turnebus in giving these lines to Electra. As Wecklein has shown, they clearly belong to Clytaemestra. 883: *ἐπὶ ξυροῦ* of M. is substituted for the unfortunate *συζύγου* of the earlier edition. 1010 ff.: The rearrangement of the verses in the first edition is retained. I am glad also to see the reading *παρ' ὧν* in 1014 for *παρ' ὧν* kept.

*Eum.* 383-85: Another example of a preference for a reading as close as possible to that of M. 679, 680: Formerly assigned, with Karsten, to Apollo; now to the Chorus, as in M. 885: Weil thinks two trimeters should be added to make the number of verses in this speech equal to that in the speech preceding the choral passage.

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*Translations into Latin and Greek Verse.* By H. A. J. MUNRO. With a Prefatory Note by J. D. DUFF, and a Portrait. London: Edward Arnold, 1906. Pp. xi+113. \$2.

This volume cannot fail to be highly prized by those who admire the traditions of classical education in England, for it is in no sense a patchwork of tags, but rather verse composition sprung from long practice in the art and from sympathetic acquaintance with both ancient and modern literatures. A few of the translations appeared many years ago in *Sabrinæ corolla* and Holden's *Folia silvulæ*; all of them, except Nos. lxxii-lxxiii, were privately printed in 1884, shortly before Munro's death. The passages rendered are drawn from Sappho, Lucretius, Dante, Goethe, and a wide range of English authors, the longest piece being Gray's *Elegy*. Despite great variety of material, every translation shows appropriate style and is cast in a suitable metrical form. In a majority of cases the language and versification are based on Catullus, Vergil, Horace, or the Latin elegiac poets. No. xxx (Hamlet's soliloquy) is an interesting imitation of Lucretius. Fifteen meters are employed, mostly the dactylic hexameter and the elegiac distich. The Glyconics and Alcaics are notable for their exquisite finish. In the latter meter only one verse falls below the best Horatian form, namely:

tellusque circum fervet omnis

(see Havet et Duvau § 365 and Page's edition of Horace's *Odes*, p. xxx *fin.*). In general the canons are strictly obeyed; for example, Munro did not allow himself the freedom of beginning a Glyconic or Pherecratic verse with any movement except pure trochaic; his elegiac distich departs only twice from the rule of the dissyllabic close.

Want of skill in writing Latin or Greek verse is likely to show itself in a complex style, often more difficult to read than a corrupt passage of Propertius. It is therefore no small thing that Munro could write as simply as in this rendering of Burns:

Some hae meat and canna eat,  
and some wad eat that want it;  
but we hae meat and we can eat,  
and sae the Lord be thanket.

Sunt quibus est panis nec amor tamen ullus edendi,  
sunt quibus hic amor est, dest tamen ipse cibus:  
panis at est nobis et amor quoque panis edendi,  
pro quibus est Domino gratia habenda Deo.

But to see him at his best, the reader should turn to passages that inherently are somewhat subtle. It will be found that the meaning is carried over in a remarkably direct way; furthermore—and this is the extreme test—the version will generally show much of the original color and poetic quality. Space will permit only the following admirable specimen by way of illustration:

Kennst du das Land, wo die Citronen blühn,  
im dunkeln Laub die Goldorangen glühn,  
ein sanfter Wind vom blauen Himmel weht,  
die Myrte still und hoch der Lorbeer steht?  
kennst du es wohl? dahin, dahin  
möcht' ich mit dir, o mein geliebter, ziehn.

Tellus nota tibist, florent ubi citrea poma,  
perque nigras rutilant aurea mala comas,  
caeruleo mollis qua spirat ab aethere ventus,  
statque silens myrtus celsaque laurus adest?  
nota tibist ea forte? in eam, carissime, terram  
ire velim celeri te comitata fuga.

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*An Introduction to Comparative Philology for Classical Students.*

By J. M. EDMONDS. Cambridge: University Press; New York:  
G. P. Putnam's Sons, 1906. Pp. viii + 235. \$1.25 net.

The number of good books on General Linguistics and Comparative Philology available for the English-speaking public is comparatively small. Some of the most noteworthy are quite unsatisfactory. The present book covers roughly the ground covered by Giles, *A Short Manual of Comparative Philology for Classical Students*, 1901, and Victor Henry, *A Short Comparative Grammar of Greek and Latin* (English translation by R. T. Elliot, 1894), but in quite a different way. It makes no pretensions to giving a systematic account of either the Greek or Latin or Indo-European sounds, inflections and syntax. It is consequently much more brief than either of the others and considerably less technical and dry. The method which the author usually follows is to state the general principle involved in a given change and clearly illustrate it first by English, then by Greek and Latin examples, although he often deduces his principles from examples previously given.

The book contains ten chapters: i (Introductory), The Elements of Language, Origin of Language, Classification of Languages; ii, Organs of Speech, Description of Speech-Sounds; iii, Accent; iv, Spelling and Pronunciation, History of Our Alphabet; v, The Aryan (i. e., primitive Indo-European) Language and its Descendants (with a rather more extended account of the Greek and Italic branches as also of the historical development of English); vi, Changes in Sound, in Meaning, Analogy, Contamination; vii, Vowel Gradation (Ablaut) with long word-lists; viii, Grimm's Law, Grassmann's Law, Verner's Law; ix, Aryan Sounds that have developed differently in Greek and Latin (e. g., IE *s* = Gk. ' or *nil* and Lat. *s* or *r*); x, Sketch of the History of Comparative Philology. There is also a brief bibliography and a general index.

The chief recommendations of the book are brevity, simplicity, clearness, and exactness, so far as one can demand exactness and accuracy in a popular work treating a field in which progress during the last few years has been so amazingly rapid and in which there is still so much room for doubt about details. Notwithstanding the excellence of the book, it has certain limitations. Some of these are the necessary concomitants of the general purpose of the volume. For example, Germanic (except English), Sanskrit, and Balto-Slavic are almost wholly excluded, so that we find no mention of "*Stoss-ton*," of *centum* and *qalam* languages, or of many other correlated matters, which ought to appear in an "Introduction to Comparative Philology." One thing that the reviewer especially misses and regrets is the lack of attention given to the "inner" side of language—to the mental processes involved in language changes. These are so vital and so much light has been in late years thrown upon them, that the author would have placed his readers under very deep obligations had he dwelt somewhat more at length with his characteristic lucidity and simplicity upon this aspect of his subject. In reading the book one gets the impression that the author himself in his private study has devoted less attention to this phase of language study.

Everything considered, the book will probably prove to be the most serviceable available for classroom work in the undergraduate departments of our American colleges and universities, although it will need to be constantly supplemented both by lectures and by collateral reading.

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## New Literature

### BOOKS

GLOTTA. Zeitschrift für griechische und lateinische Sprache. Herausgegeben von PAUL KRETSCHMER und FRANZ SKUTSCH. Göttingen: Vandenhoeck u. Ruprecht. Preis des Bandes von 4 Heften, M. 12.

The aim of this new periodical, of which the first number appeared in May, is to bring into closer connection the linguistic and philological sides of classical work. Among the contributors to the first numbers are Hatzidakis, Buck, Sommer, Thurneysen, Niedermann, Bechtel, Schmalz, and O. Hoffmann—a strong array of linguistic talent.

LAGRANGE, M. J. *La Crète ancienne*. Paris: Gabalda, 1908. Pp. 153.

The results of the excavations in Crete are stated concisely and clearly. Good illustrations add greatly to the value of the book.

MACAN, R. W. *Herodotus. The Seventh, Eighth, and Ninth Books*, with introduction, text, apparatus, commentary, appendices, indices maps. 3 vols. London: Macmillan, 1908. Pp. c+832+462. 30s.

The value of the editor's edition of Books iv-vi, especially upon the historical side, is well known. In these volumes the discussion of historical points in the Appendices show the same grasp and thoroughness, and greater care has been bestowed upon the text and commentary.

VERRALL, A. W. *The Eumenides of Aeschylus: with an Introduction, Commentary, and Translation*. London: Macmillan, 1908. Pp. lxi+208. 10s.

This edition displays the usual merits and faults of Dr. Verrall's work. It is full of new ideas, which will arouse interest, even if they do not carry conviction.

### ARTICLES

ASSMANN, ERNST. Zur Vorgeschichte von Kreta. *Philologus* LXVII (1908), pp. 161-201.

"Ancient Crete without the Semites is as unthinkable and incomprehensible as the Rhineland without the Romans." This thesis is supported by proofs of Semitic influence upon the names, religion, and customs of Crete."

v. MESS, A. Die Hellenika von Oxyrhynchus. *Rheinisches Museum für Philologie* LXIII (1908), pp. 370-391.

The authorship of the new historical fragments is denied to Theopompus on chronological and stylistic grounds. A fondness for Conon, a slight leaning toward Sparta, coolness toward Thebes, and a dislike of the Athenian democracy indicate that the author was an Athenian with aristocratic sympathies. Cratippus, the Athenian, was a contemporary of Thucydides and is cited as an authority for the history of 411-394 B.C. (Dion Hal. *De Thuc.* 16; Plut. *Mor.* p. 345 DE); he criticized Thucydides for inserting speeches, and the Oxyrhynchus Hellenica omits speeches. If we are to choose between Theopompus and Cratippus, we must choose Cratippus.

*The American Journal of Archaeology*, XI, 4, contains a reconstruction by Clarence Ward, with many illustrations, of the temple of Helios at Kanawat. This Syrian temple is similar to Professor Butler's temple at Mushennef, with its arcuated architrave over the central columns in front; it has the further peculiarity of seven columns on the West end.

Mr. Walter W. Hydes's discussion of *Lysippus as a Worker in Marble* presents clearly the change of attitude toward that sculptor necessitated by the discovery and identification of the Agias at Delphi. But the author's comparisons between the Agias and the Apoxyomenus and the arguments based thereon are not convincing; for in the Agias we are dealing either with an original of Lysippus or with a "copy carefully and accurately reproduced;" in the Apoxyomenus we have to do at best with a comparatively late Roman copy. Henceforth, nevertheless, the Agias and not the Apoxyomenus will be the starting-point for all discussions of the style of Lysippus, and next after the Agias will follow the "Philandridas" of Olympia. Both of these are in marble; thus even the corner-stone of our previous knowledge of Lysippus is shaken; and Lysippus, like Praxiteles, may have worked in marble as well as in bronze.

With the publication of *Three Vases in the Metropolitan Museum*, Gisela M. Richter contributes to our insight into the activities and amusements of Athenian women in the days of Pericles—spinning wool, whipping tops, etc.

*American Journal of Archaeology*, supplement to Vol. XI (256 pp.) gives most interesting and inspiring reports of the managing committees and directors of the schools in Athens, Rome, and Jerusalem. The number of students is everywhere on the increase; the funds for the support of the work still languish.